

KATHRYN O'REGAN

One Artist's Journey



Kathryn O'Regan *Surfacing 1*, blue/green/lichen, terra cotta/multifired, diameter: 91.4 cm, height: 76.2 cm

Twenty years ago, I was introduced to pottery making at Algonquin College in Ottawa. My first instructor threw beautifully thin pieces of functional ware. She had apprenticed with a master potter in Australia. I recall her saying that she was required to weigh each clay ball before throwing and each piece after it was thrown in order to judge the wastage of the clay. Under Cynthia Hussey's guidance, we made sure that no *nasty* pots reached the kiln. She reminded us that those ugly little pots would come back to haunt us in later years when we had become professional! Economy of kiln space was always an issue at the College. I must say that to this day, I am rather ruthless about which pieces actually reach the kiln.

At Algonquin I also studied under Mimi Cabri. Many of the more traditional potters in our Guild thought her methods and attitude to be quite sacrile-

gious or perhaps unpure. True potters of the day did not extrude! She worked with combinations of stoneware and porcelain clays using flat matt glazes. Mimi extruded, gouged and punched her thrown ware giving her pieces new personalities and life.

A move to Vancouver provided an opportunity for me to study at the Emily Carr Institute of Art and Design (ECIAD). There, I had a pivotal experience. I enrolled in a handbuilding class taught by Sadashi Inuzuka. This experience opened the proverbial doors to freedom. His assignments offered an opportunity for broad interpretation. We were admonished to *go with the clay*. Sadashi was receptive to all approaches and it was here that I began to work freely and on a much larger scale. I discovered clay! By beginning to listen to the clay, play with it, and push the medium, I learned to take the forms to

their limits and developed an intimacy with the clay body. Handbuilding allowed me an increased freedom of form and I continue to use it.

At Emily Carr, I studied glaze chemistry with D'arcy Margesson. D'arcy emphasized that we

experiment with glazes constantly, and that we should purchase new materials whenever possible to add to our inventory. He insisted that we broaden our palette. He encouraged us not to become complacent and limit ourselves to several glazes. After his program I developed five glazes that form the basis of my palette, adding others as time passes. The glazes I work with are volatile. They frequently



Kathryn O'Regan *Untitled*, 15.2 x 40.6 cm metal mount (altered surface), with 7.6 x 30.5 cm tile (blue, green, purple, bronze) multifired

INSIDE

Last chance for
Made of Clay
at Christmas

Canadian Clay
Symposium
early registration

Christmas studio
sales

Maureen Wright Scholarship

\$200.00 (maximum)

This scholarship was established to assist self-educated potters to attend workshops and conferences on ceramics. Novice potters as well as established potters are encouraged to apply.

Eligibility:

- The candidate must be a member in good standing of the Potters Guild of BC.
- Board members of the Northwest Ceramics Foundation or the Potters Guild of BC (PGBC) are not eligible. Previous winners of this scholarship or other NWCF scholarship winners are not eligible.

Jury:

One member of the NWCF and one from the PCBC.

Criteria:

Clarity of intent and realistic budget.

Applications:

- State workshop or conference you wish to attend.
- State estimated cost.
- Describe how this event will help your work.
- All applications are considered confidential.
- Applications may be made at any time.
- Funds to successful applicants will be paid directly to the workshop registrar.

All applications should be addressed to:

The Northwest Ceramics Foundation, Scholarship Programs
1359 Cartwright Street (Granville Island)
Vancouver, BC V6H 3R7

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Made of Clay at Christmas

November 30-December 2

There are still spaces left for our annual Christmas sales event. The islands are going fast but there still are some booths and some duplexes left that can be shared between two people. Compared to some of the other craft sale events, ours is one of the best priced venues. There are applications available at the Gallery of BC Ceramics if you didn't receive one in last month's newsletter.

By the time you read this, the postcards will be at the printers and the posters should almost be completed. We've selected an image of Ron Feicht's work to thank him in a small way for all the years of sweat and tears that he put in to get the sale to where it is now. We now have a strong foundation and we can start to spend our efforts on getting more people through the doors.

We've learned a lot from the last few years and have reorganized the advertising a bit in order to focus on the relevant markets. We will be spending a little more effort on the downtown/Yaletown area to help build interest for both this year and the years to come. On top of what we have planned, we are always open to new suggestions for possible advertising. We also want to build an email mailing list where we can send press packs, community calendar postings and invitations. If you have any suggestions for this list please feel free to contact me.

I anticipate this year's attendance to be higher than last and despite the recent tragedy in New York, we hope the desire to celebrate with family and friends will stimulate higher sales. This event becomes crucial to informing the public about our local artists and the beauty and importance of ceramics as both craft and art. It is a great opportunity to show the public your work and to help build contacts for future sales.

Hope to see you there.

Jim Stamper, Chair

604-450-4602

jstamper1@home.com

Diversity in Clay Canadian Clay Symposium

Saturday March 23 2002

PAMELA NAGLEY STEVENSON

a presenter at the Symposium

The Canadian Clay Committee would like to congratulate Harmeny Vissers for her wonderful topic idea. She has won a free pass to the second biennial Canadian Clay Symposium. Harmeny's topic about *the journey and influences out there but not specifically clay* will provide inspiring slide shows. What grabs a person and influences their work when least expected? It can be apparent only upon reflection. Who has made a difference? Place or travel can also have profound effects on the creative process. Thank you Harmeny and others who contributed ideas. This is a great way to be involved. I am certain you all have more ideas; keep them for the following symposium.

Have you decided which piece you are bringing for display in *the Ceramics Roadshow*? This show exhibits a piece that you have made or one you love – or that has been significant for you. This was such a success at the first symposium; I can hardly wait to see what everyone will bring. We will also have a show of presenters' works. A new addition will be a mug wall which will be a fundraiser for the Northwest Ceramic Foundation Education Fund. Plan to donate a mug or mugs and do purchase. It will be fascinating to see all the different styles; it will be a show in itself for us all to enjoy.

There will be display booths for pottery businesses and related interests. If you are interested, you need to contact Dave Dobie at 604.888.3411. He can sign you up and answer any questions.

The Symposium will be at the Shadbolt Centre for the Arts, Burnaby.

Early bird registration begins October 15, 2001 and continues to January 15, 2002. Contact the Shadbolt Centre for the Arts, 6450 Deer Lake Ave, Burnaby, BC, V5G 2J3 or telephone 604.291.6864. Early bird fee is \$75 plus GST to total \$80.25. If you want a box lunch as well the total is \$91.02. We sold out well before the conference the first time so be sure to avoid disappointment and register early.

Cathi Jefferson
604. 929.9175

I am honoured to be invited to present at the Canadian Clay Symposium amidst such an illustrious and diverse group of clay artists. I look forward to the opportunity of sharing practices, insights, experiences and stories with all the participants.

At the centre of clay, in which dwells all form, blooms the holiness of my heart's affection, realized moment by wondrous moment. Throwing, assembling, articulating, transforming, every darkness reveals wings against weariness, worlds upon worlds.



Pamela Nagley Stevenson jar and jug for altar service 2000, woodfired

Slowly, steadily, my muse evolves at a quiet interiorized pace, circling the centre of Spirit with intention. Story and ceremony, myth and mystery, fuel devotions fire, inspiring the forms. Fierce, silent, tender, she leads my hands and heart to the pots that I must make.

Pamela Nagley Stevenson kiln interior, firing #5 2001

I enjoy many types of firing, kilns and glazes. I love luscious colours and roaring high temperatures. And I love best the truth and blush of naked porcelain skin in woodfire, revealing every kiss flash and the fly ash of the river of holy fire and every touch that stretched and fluttered the spinning clay.

Ten years of assisting with and firing different wood kilns reveals new dimensions of generative forces, of listening, of offering, invoking dreams that do come true, charging every stoke with intention.

I built my little wood kiln KIBRIYA in joy with the 2001 clay graduates at KSA and superb leadership of fellow potter and instructor Garry Graham. Humble to look at, she is ravishingly beautiful once you know her. I thank Audrey Fatkin, from the Fraser Valley Guild, who helped me choose the design.

I am very grateful for all the fulfilling loves I treasure: beloved earth, family and friends, students and the community, animals, gardens, the intact pure watersheds left in the Slokan valley, and my studio sanctuary.

Pamela Nagley Stevenson



Gallery of BC Ceramics

FALL EXHIBITIONS

October 4 - 29

Jacqueline Robins

Place

opening night Thursday October 4, 18:00 - 20:00

Jacqueline Robins grew up on the prairie amongst moving grasses, where the sky is big and the landscape is dominant unfettered by interference from trees and mountains. One of only two potters to win the Millennium Award from the Canadian Craft Museum earlier this year, Robins explores the concept of *place* in her new work featured during October. Using images taken from the landscape of her memory and imagination, Robins has created a body of work she refers to as *practical pottery paintings*.

At 28, Robbins, is one of the young and vibrant voices in the future of Canadian craft.



November 1 - 27

Masoud Zadeh

Imprints

opening night Thursday November 1, 18:00 - 20:00



Snowflake 2000,
coiled, smoke fired,
height: 24.1 cm,
diameter 27.9 cm

This sawdust fired work centres around Zadeh's desire to select naturally occurring textures, patterns, and colours and use them to transform his work. He first fires his works in an electric kiln followed by a sawdust kiln made from either drums or dug pits. To create surface markings, Zadeh employs different kinds of sawdust for firing plus various natural materials like seaweed, grass, rotten wood which he packs

around the work. During the firing, these found materials add unexpected patterning — the imprint.

Zadeh lives and works on Hornby Island where the environment is a constant source of inspiration.



Dreaming Bird 2000
coiled, smoke fired,
height: 41.9 cm,
diameter: 25.4 cm

Seasonal Traditions

opening night Thursday November 29, 18:00 - 20:00

continues to December 24

This is an unjuried show, open to all members of the Potters Guild. Just a reminder that anyone wishing to participate in this year's show must have their work delivered to the Gallery between November 26 and 28 with price tags attached and an inventory sheet included.

Holiday Book Sale

Cross off all the potters and ceramic lovers on your list! Order any of these books before November 1 and receive 10% off!

Functional Pottery \$69.00

by Robin Hopper

This second edition of the 1986 best seller has been extensively revised and updated. The new edition covers historical as well as contemporary pottery and presents both philosophical and practical experiences from the 43 year pottery-making career of one of North America's most recognized ceramic artists.

Ceramic Spectrum \$71.95

by Robin Hopper

This is the book ceramists have been waiting for. Eighteen years after its first edition, Robin Hopper has updated what has become a staple for all potters. With several new or expanded chapters covering Oriental glazes, Islamic lustre, Egyptian pastes, high texture glazes, flux variation triaxial and extended colour information, among other topics, this new edition is a must have. The book is easy to read, follow and understand, featuring hundreds of photos, drawings and charts to visually guide and inspire.

The Potter's Palette \$29.95

By Christine Constant and Steve Ogden

Never again suffer the uncertainty of mixing a colour and getting an entirely different fired result. This reference walks potters through glaze calculation, formulation and use. Includes colour bars to show fired results.

Clay and Glazes for the Potter \$62.00

by Daniel Rhodes

This seminal book on the fundamentals of ceramic technology has been expanded and updated by one of today's leading ceramists. Including additions devoted to health hazards and computer calculation programs, more colour information and 250 colour photos.

see more Holiday Books on the next page

Holiday Book sale continued

The Potter's Directory of Shape and Form \$29.95

by Neal French

An instant source of creative ideas for potters of every skill level. More than 600 shape and design illustrations guide potters to the best materials and techniques. Includes a general introduction to ceramic shapes and discusses how different techniques affect the choice of shape.

Ceramics: Mastering the Craft \$62.00

by Richard Zakin

This greatly expanded and updated edition features more than 300 beautiful colour photos of the most innovative work being done in the ceramics field today. Contains practical advice for new and experienced potters and photo essays for several making processes.

Surrey Art Gallery

Call for Exhibition Proposals

deadline: anytime

Include letter, c.v, artist statement, slides, other documentation, and stamped return envelope.

Call for Project/Exhibition Proposal

deadline: anytime

Proposals for group, touring and concept exhibitions and other projects such as residencies. Include proposal, budget, and technical requirements.

Call for Curators' Research

deadline: November 30

Research in one of the following areas: souvenirs and journeys, Fraser River, mapping space in art.

More information: Surrey Art Gallery, 13750 - 88 Avenue, Surrey, BC, V3W 3L1, tel: 604.501.5566 or email: <artgallery@city.surrey.bc.ca> or see website www.city.surrey.bc.ca/ParksRecCulture/artgallery

Gallery & Guild Christmas Party

November 29, 18:00 - 20:00

Book signing by Robin Hopper of his newly published edition of *Ceramic Spectrum*, a preview of the Gallery's holiday exhibition, *Seasonal Traditions*, 25% discount on all ceramics, 10% discount on all books and magazines. Refreshments and nibbles.

Attend both the Potters Guild of British Columbia and the Crafts Association of British Columbia's Christmas party on the same night! Come on down to Granville Island and visit us in the Gallery; have a bite and meet Robin Hopper. Do some Christmas shopping and then cross the street and enjoy another seasonal celebration of craft at the Crafthouse.

Banff Centre

Call for Proposals

deadline: November 15

Up Front and Personal

Media & Visual Arts Thematic Residency for April-June, 2002

"Can a culture share a voracious, sadistic appetite for the minutiae of private lives, and yet express an intense desire for intimacy and personal transformation in art making and daily life? Could this be an opportunity to rethink the values of privacy in the first place?"

Up Front and Personal brings together 35 artists to focus on the above topic. Resources in the following areas are available to selected artists: ceramics, mixed media, computer/new media, painting, paper media, performance art, photography, print media, sculpture, television/video and textiles.

More information and brochure/application form: Jennifer Woodbury, 403.762.6302 or email <jennifer_woodbury@banffcentre.ca> and Sara Diamond 403.762.6696 or email: <sara_diamond@banffcentre.ca>. Also see www.banffcentre.ca/mva

Christmas Studio Sales !

Send your studio sale announcements and images for the next newsletter.

The combined Nov/Dec issue, mailed Thursday October 25, arrives in time to advertise your annual holiday sales

Send information by email to the editor <lrichard@sfu.ca> or mail/deliver to the Guild office by October 10.

Questions call Letia 604.922.3306

Artists Interested in Access to Exhibitions and Travel

Are you interested in working with other artists to set up a non-profit society to advance British Columbian arts and crafts? Specifically help is wanted to set up an organization that could raise funds to give support for art creation and travel for exhibitions and to exchange ideas with other artists around the world.

If you are interested in this project and/or have skills to contribute in organization and applying for grants, please contact Maureen at <beardsley@telus.net>. She does not want to lead this project, but will help facilitate in the early stages until someone can.

Maureen Beardsley

The 1st Kelowna Clay Festival

August 24, 25 and 26, Kelowna BC

sponsored by
Okanagan Potters Association



Randy Brodnax

Randy Brodnax was an early starter. He threw off his shoes along with his inhibitions and there was no holding him back. He went at a roaring pace the whole weekend, throwing large thin walled pots that he turned into alligators or fish, and told *fishy* stories he is renowned for.

Robin Hopper held everyone in his area spellbound with his throwing skills and the beauty of his decorating techniques. Much to the amusement of everyone he played a tune on a freshly thrown teapot spout. With the music and the bantering between him and Randy, the day became quite raucous.

In contrast, Rachelle Chinnery was serenely working away at her sculpture. The end result being a study in tension and balance that took our breath away. Two people in her audience expressed the calm that they felt while watching her and having recently suffered bereavements, it was very healing for them.

Gordon Hutchins took his audience outside and in the beautiful sunshine, he threw his delightful pots. The assembling of his teapot had everyone mesmerized with the ease that it took form. He shared his glaze formulas that

need no Gerstley Borate and then demonstrated their success in a raku firing. Everyone who was suffering G. B. withdrawal gave a sigh of relief and him a round of applause.

Elaine Brewer-White quickly captivated her audience with a wit and humour that is clearly demonstrated in her chosen theme. Throughout the days, she produced large figurative sculptures, Superman, Lady, and a big favourite Sex and Chocolate.

Bob Kingsmill hammered out the clay literally demonstrating his way of making wall murals. At the same time, he kept everyone amused with his repertoire of anecdotes. While making his large masks (*small* does not exist for Bob), he encouraged participants to add their own touches.

Sunday was the day for the community to meet members of the Okanagan Potters Association. For many, the hands-on experience was a huge success and they enjoyed seeing demonstrations in many different clay techniques. Visitors seemed thrilled to get their hands into the mud. Two raku kilns were firing the entire day with a few hundred pots glazed and happily taken home.

We thank everyone who generously gave their time and many thanks to Greenbarn for their substantial materials' donation.

Hopefully we have enlisted some new recruits to the pottery world and have provided them with inspiration and an exciting outlet for their creativity.

Rosemarie Greedy



Gordon Hutchins sculpting teapot

Project Empty Bowl 2002

All of us are gearing up for holiday production now and this might be the time to think about making an extra bowl or ten for our upcoming Project Empty Bowl. We will need 400 of BC's best soup bowls to give to participants at this very successful biennial fundraiser for A Loving Spoonful. The bowls should be functional soup bowls with food safe glazes able to hold a maximum of 2 cups of soup.

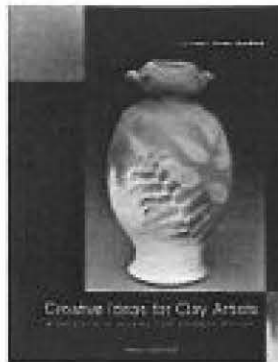
Next year's event, like the past two events, will take place at the Canadian Craft Museum. Tickets will be available closer to the event on March 21, 2002. Note Project Empty Bowl will take place two days before next year's Canadian Clay Symposium on March 23, 2002. If you're coming from out of town, plan to attend both great events!

If you would like further info about PEB call Rachelle at 604.874.8518 or email me at <rachelle@smarrt.com>. Also check out www.bcpotters.com and follow the links to Project Empty Bowl 2002.

Rachelle Chinnery



Book Review



Creative Ideas for Clay Artists: A Collection of Articles from Ceramics Monthly. Ed: Anderson Turner, Pub: The American Ceramic Society,

2001, 101 pages, black, white, colour images. ISBN 1-57498-122-6, \$38.50CDN

This is the second release of a compilation of articles from **Ceramics Monthly**. While **Barrel, Pit and Saggar Firing** focused on a specific technology, this handbook presents a cross section of techniques. The editor states in the introduction that the artists selected for the handbook were chosen on the basis of their "strong ideas or intriguing work." There is such a wide variety of style and method in this handbook that there appears to be no common denominator in the selection. But this is

what the book is about- original ideas, unique approaches to the tried and true and exaggerated design.

The articles are complemented by both colour and black and white images as well as step-by-step illustrations and photo documentation of some of the processes. There does seem to be an editorial oversight in that two of the articles (*Saggar-Fired Porcelain* by Dick Lehman and the *Traditional Southwest Pots* of Michael Wisner) are also featured in **Barrel, Pit and Saggar Firing**. Nevertheless, they do represent two distinct approaches to clay and fit well into the selection.

Pottery, Sculpture and Finish Techniques are the divisions in this compilation. Turner selected articles for each section that show unique takes on traditional methods. Shuji Ikeda's painstakingly handwoven baskets are featured in the Pottery chapter as are the interestingly slip-cast bowls of Sara Friedlander. In the Sculpture section we find using paper clay for making large

lightweight forms and latex mould construction. There is also an article about building six-foot clay huts - with wind activated whistles built into the walls - fired in an on-site firing project.

Beadmaking and photofinishes, sandcasting and airbrushing are further examples of the wide variety of techniques presented. As a creative ideas compilation, this book successfully assembles twenty-one completely different approaches to the same medium.

Rachelle Chinnery



See the review in the previous newsletter on the book

Barrel, Pit and Saggar Firing

New Books in Stock !

A Ceramic Continuum: 50 years Archie Bray
Born of Ashes: Woodfired Ceramics
Ceramic Extruding: Inspiration and Technique
Clay and Glazes in Studio Ceramics
Country Pottery: Traditional Earthenware of Britain
Fire Marks: Low Temp. Smoke Firing
Functional Pottery(New Edition)
Handbuilt Tableware
Lucy Rie: Authorized Biography
Modern Pots: Coper, Rie and Contemporaries
Smashing Glazes: 53 Artists Share Insights & Recipes
Pioneer Pottery (Original book now reissued)
Slip and what every ceramist needs to know about it

New Ceramic Design
Tableware in Clay
The Alchemy of Sculpture
The Art of Contemporary American Pottery
The Art of Handbuilt Ceramics
The Ceramic Glaze Handbook
The Ceramic Spectrum (New Edition)
The Kids N Clay Ceramics Book
The Kiln Book (New Edition)
Thrown Pottery Techniques Revealed
Tony Birks Pottery
Traditional Pottery
Working with Paper Clay and Other Additives

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**GREENBARN
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KATHRYN O'REGAN

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surprise and frustrate, but this is the excitement of working with fire and the element of clay. It is impossible to know exactly how the piece will emerge from the kiln. I may have some sense but generally it is more than expected!

The most entertaining workshop I have attended was one given by Michael Casson. With total ease he magically threw huge pouring vessels, decorating each by swirling on slips in a very relaxed manner. Michael would fix a clay wedge to the vessel and pull the handle using both hands. He seemed a giant of a man both in the physical sense as well as the energy he exuded.

An artist who left a profound impression on me was Ruth Duckworth. She spoke at Emily Carr one evening. I will never forget the diminutive woman who stepped to the podium, barely able to peer over it. In fact she chuckled and stepped to one side to speak more easily to us. Her energy and enthusiasm is still with me. I recall her saying that during her lifetime when an opportunity presented itself, such as someone saying do you know how to do....x, y, z? She would always answer yes, accept the proposition, and then go away and learn how to do it. Today when I am faced with a challenge, I remember her words and follow her advice.

In March of 2001, I was thrilled to be invited to exhibit several of my pieces at the *Stretch International* exhibition in Charlotte, North Carolina. This invitation was extended to those people who *stretched the limits* of clay. The exhibition was part of the gallery tour for participants at the **35th Annual Conference of the National Council on Education for the Ceramic Arts**, held at the same time.

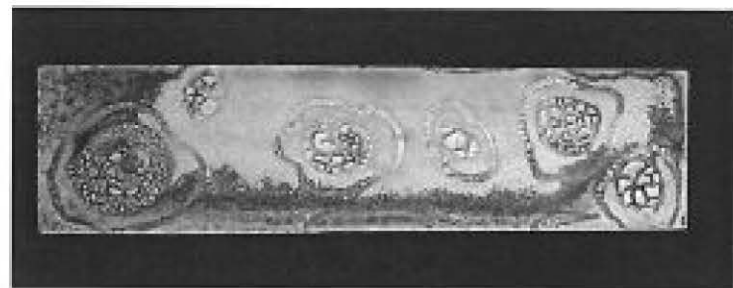
In May of 2001, the editor of *Ceramics Technical* (Australia) asked for my permission to use a detail of one of my pieces on their May cover. In the same issue, there was an article featuring my artwork.

The last two years have been a time of journey and allowing my art to grow. I spent a number of weeks in Spain and Portugal during the fall of 2000. More recently I travelled extensively in Scotland, backpacking my way through the Orkney Islands and the Hebrides. The influence of this tapestry of vistas and cultures is gradually finding its way into my work. This year I turned to brush and canvas once more. I have also incorporated metal into my wall pieces.

There is a painting in my studio that I have been working on for six months. I keep the painting in full view, returning when a particular image or apparition demands that it be included in the canvas. I'm not sure when, if ever, it will be completed. It is now very far away from my initial concept. Perhaps one day it will tell me — enough! Although this very personal piece may never become public, it is providing inspiration for other new work.

It is this continual search for new methods in which we may express, with or without written words, our story. I have discovered that if I sit quietly and enter a more intuitive state, a solution or resolution of an issue will appear to me. As artists we are fortunate to be able to deal with life's experiences by processing them through our art.

Kathryn O'Regan
604-948-8050
kathrynartist@dccnet.com



Kathryn O'Regan *Untitled*, tile (purple, lime, peach)
multifired, 11.4 x 45.7 cm

Workshop and Travel

with DENYS JAMES

San Miguel de Allende, Mexico

November 29-December 14, 2001

Handbuilding workshop/excursion/language/art/tours



Oaxaca, Mexico

January 17-February 5, 2002

Workshop/excursion/language/art

Information or Registration DENYS JAMES

182 Welbury Drive
Saltspring Island, BC V8K 2L8

Phone/fax 250.537.4906
e-mail <denys_james@hotmail.com>
Website: www.denysjames.com

Call for Entry

yul-tensils EXHIBITION

deadline October 15

Contemporary Crafts Gallery in Portland Oregon is seeking fine artists/craftspeople to participate in *yul-tensils*, an exhibition of fanciful kitchenwares. Works must be innovative and challenging, functional or utilitarian, aesthetic or conceptual, in wood, metal, glass, fiber, and/or ceramic.

Send slides of 3 works maximum (no more than 2 slides per work) plus a cheque \$15US payable to CCG.

Contemporary Crafts Gallery, 3934 Corbett Ave, Portland, Or, 97201.
www.geocities.com/ccgpdx or email <ccg3934@aol.com> or 503.223.2654

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Techno Tip

Painting Glazes

Likely you have had problems getting glazes to apply evenly when dipping ware. Many dipping glazes dry too fast or too slow, drip or curtain during draining, settle out quickly, crack during drying or go on too thick or thin. In industry 'lay-down' is considered a big factor in the ability to fire a piece with an even glaze layer free of defects. On small or delicate ware it can be very difficult to achieve good laydown.

If you have ever used commercial glazes from Duncan or Mayco you know that although the idea of painting glaze onto ware can be quite strange to potters, it actually works very well. It is just about impossible to evenly paint a typical dipping glaze; they dry way too fast and just don't flow like paint. So how does Duncan or Spectrum make a glaze 'paintable'? The answer is gum. Lots of gum.

CMC gum, for example is an organic sodium carboxymethylcellulose (like a glue) that is normally employed to harden unfired ceramic glazes (cement the particles together) for safer handling of the ware. Although CMC gum is not intended as a suspending agent, amazingly it can do exactly that. You can actually make fritted glazes that contain almost zero clay content and suspend and harden them totally using gum.

A very nice side effect of the addition of gum is that glazes dry slower. In fact, you can tune the amount of gum in the mix to achieve the drying speed you want. It should paint and flow nicely but dry fairly quickly after laydown.

How much should you use and how do you put gum in a glaze? Powdered gum resists dispersion in water, thus it is difficult to add it to an existing liquid batch. However if gum powder is mixed with other dry ingredients before adding them to the water it can be done (often 0.5-1.5%). A much more effective method is to boil water, add about 25-30 grams of powdered gum per litre and mix vigorously with a mechanical mixer. Normally this mixture is added during mixing to replace part of the water; however I have found that for brushing, it should be used to makeup the entire water complement. There is room to use 40 grams per litre if needed.

Amazingly, even though the gum solution is quite thick and syrupy, added powder mixes in very easily. The gum solution seems to wet the particle surfaces better than water alone.

Each glaze will paint a little differently. If you find that a glaze dries too quickly and does not flow enough try adding a little more water before deciding that the gum content is too low.

Consider some of the advantages of painting glazes:

If you make small pieces you can make small batches of glaze and even store them in glass containers (i.e. large baby food jars). Thus you can have a lot more glazes at your disposal.

You don't need to bisque fire. Glaze paints onto greenware just fine, you just have to be careful when handling the ware if it is thin.

You can apply very thin layers and apply multiple layers of different types of glaze for visual or decorative effects.

You can make specialized glazes of very low clay content or you can use lower iron and less plastic kaolins (as opposed to dirtier ball clays) to make cleaner and whiter glaze surfaces.

For more information on gum please visit <http://www.cmc-salts.com/home.htm>.

Tony Hansen

Techno Tips are written by Tony Hansen with the support of Plainsman Clays Limited in Medicine Hat, Alberta, Greenbarn Potters Supply in Surrey, and Vancouver Island Pottery Warehouse Inc near Nanaimo are local affiliates.

Letter to Tozan Cultural Society

The Tozan Cultural Society received this email from the mother of one of our young members. This type of letter is what we of the 'Tozan' want to accomplish for the young students, to teach them to love the fire, learn from the more experienced potters and learn the techniques of woodfiring.

Dear Tozan:

RE: August Festival/Firing 2001

I have just gotten off the telephone with our daughter who was bubbling over with the thrill and excitement of being part of this Tozan firing. She had just come from the evening ceremony of August 9 including the Korean dancers, slip trailing of names, and pieces to be exhibited. The descriptions were coming so fast and furious that I barely had time to keep straight the sequence of events that has happened to her over the past weeks. Nothing is so priceless as the enthusiasm of one inspired.

I believe that this has been one of the very best experiences a young potter could possibly have had and I cannot thank the Tozan community enough for allowing our daughter, Samantha Carniato to have her work fired, to have her turn feeding the fire, and the experience to meet and be inspired by all those involved.

You are all very gifted. I thank you for sharing that gift with her.

Sincerely

Louise Carniato

Qualicum Beach BC Canada



Tozan: Murray at dogie

2001 Tozan International Woodfire Festival



Tozan: dogie wide

Nanaimo has one of the three world sites for Tozan firing, and was the venue for an international festival that brought visitors from Australia, the USA, Korea and as far away in Canada as the Quebec/Labrador border. Regrettably there were missed plane connections and it took a while to gather in the international contingent. In the end they were all in time for the opening ceremony at the Malaspina Art Gallery where pots from previous firings were displayed, and there was a fascinating ceremonial dance performed by a traditional dancer from Korea in national costume.

An important part of the dance was the beating of a drum and the one used was a Canadian native one, which made for a real cross-cultural experience.

Speaking culture, the Aussie from New Guinea brought an interestingly carved cooking pot that had been fired with banana leaves. The general feeling was

that after all this effort by the visitors, things should turn out remarkably well when it came time to open the kiln. There were numerous workshops while the kiln was firing and cooling, and at the weekend the visitors were taken to Long Beach on the West Coast. Unfortunately it was a very windy and stormy day and people shivered in the cold with muttered queries about it supposedly being summertime.

It was considered to be a very good firing with the kiln quickly up to heat, thanks largely to well seasoned wood. During the firing there was a steady stream of visitors,

particularly during the evening and night shifts when the dragon is at its most spectacular. It was noticed with pleasure that some of these visitors were from areas round the Tozan and once they saw what was happening they were pretty interested and complaints should diminish!

On the night the firing finished, two Korean girls did yet another captivating dance of blessing. There was the usual excitement on opening day with a festive air of 'oohs' and 'aahs' as each pot was passed out from the dragon's mouth. The addition of the ceremonial dancing by the visitors appeared to have been effective since it was one of the best firings. Pottery was carefully packed, farewells said, and the crowd moved off in the warm sunshine, leaving the Tozan dragon to sleep.

Mike Erlington

Nanaimo BC Canada

see Letter to Tozan page 10

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Questions

Call Ronna Ander 604.921.7550 or email <rander7@attglobal.net>

Christmas Studio Sales !

Send your announcements and images for the next newsletter. This combined Nov/dec issue will be mailed Thurs Oct 25.

Send by email to the editor<lrichard@sfu.ca> or mail/deliver to the Guild office by Oct. 10.

Questions call Letia 604.922.3306

For Sale

Airbrush and compressor \$30.00. **Kiln** low-fire with clay and kiln shelves, tools, heavy solid table, underglazes etc. and many accessories \$500 firm + you pay for qualified unhook. **Stained glass grinder & some glass** \$25. Susan 604.271.5961 <suekavanagh@home.com>

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Gas kiln 60 cu ft, 15 ft brick chimney, hard and soft fire bricks, shelves, gas pipe, angle iron \$1000 OBO. Bob 604.714.4039

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Call a member with any queries and ideas.

Wanted

Used electric pottery wheel. Anne 604.524.4680

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Contacting the Gallery

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Bookkeeper Katrina Dennis

contact 604.669.5645
address below

Gallery Hours
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The Guild thanks The Printing House for its generous contribution to help produce the newsletter.

POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

Submissions: send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

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